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TAKAGAWA VS FUJISAWA

As reported in the last issue of the AGJ Mr. Takagawa recently defended his title as Honinbo against Mr. Fujisawa 8th Dan. This was the 6th game in the 7 game match and Takagawa, who played the white stones, won by 1-1/2 points and took the match with a score of 4-2. The comments are by Takagawa, as indicated with a T and by a group of amateurs as indicated with an A. The usual komi of 4-1/2 points was added to white's score.

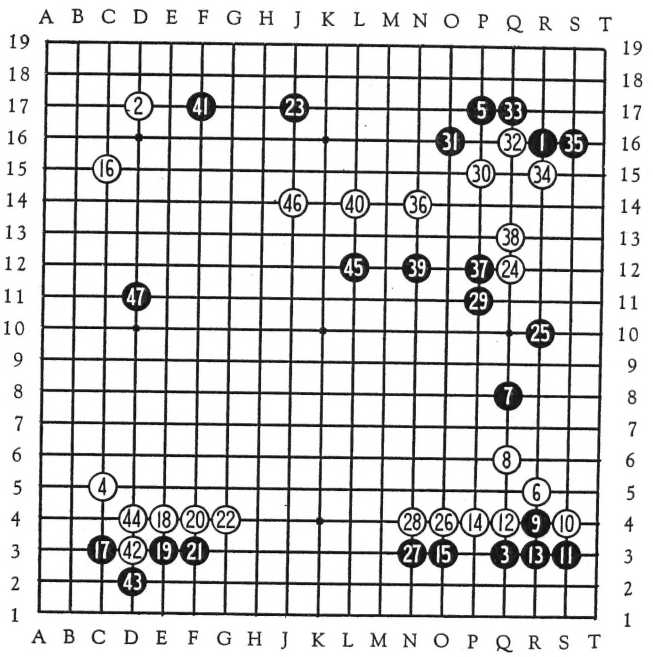
Black	White	Black	White
1 R16	2 D17	25 R10n	26 O4n
3 Q3	4 C5n	27 N3	28 N4n
5 P17	6 R5	29 P11n	30 P15
7 Q8	8 Q6	31 O16n	32 Q16
9 R4n	10 S4	33 Q17	34 R15
11 S3	12 Q4	35 S16	36 N14
13 R3	14 P4	37 P12n	38 Q13
15 O3	16 C15	39 N12n	40 L14
17 C3	18 E4	41 F17	42 D3n
19 E3	20 F4	43 D2	44 D4n
21 F3	22 G4	45 L12	46 J14
23 J17n	24 Q12n	47 D11	

°4-T. The "Mukai Komoku" of °2 and white C3 has been played often so in this game white decided to try a different line of play.

•9-A. Is this a new play? T. This variation is played quite often now. It was played first in the Honinbo title match between Hashimoto and Sakata about ten years ago. I have played it occasionally since then and twice in the present title match.

•23-A. J16 looks better to me. T. No, J17 is best. Black might have played at B5, as shown in figure 1 , but this is not good since black ends up in gote.

°24. After this play white had used 29 minutes and black 43 minutes on their clocks. •23- 27 minutes.



1-47

•25-A. I can understand °24 since if black plays around this point he will have the advantage on the side, but is •25 correct? T. I didn't expect this play. This play prepares for a play at the point of •29. If white jumps out to O12 figure 2 would follow, which is not good for white.

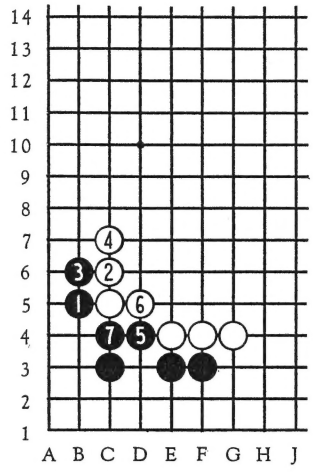


Figure 1

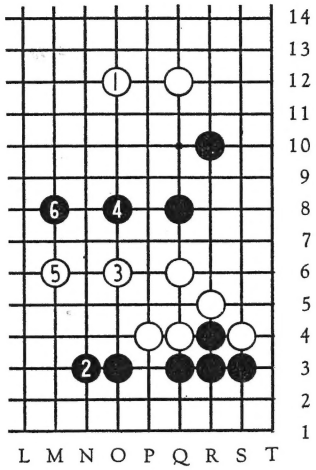


Figure 2

White might also consider the variation of figure 3, but this only serves to strenghten the black groups. Therefore white played °26 and °28 to increase the strength of these stones.

°26. White spent 35 minutes on this play.

•29-A. Mr. Fujisawa said that the game was becoming better for black after this play. T. It is interesting that black was satisfied with his position after •37 and •39, but I do not believe that white's game is bad after °36. However, white would have had a difficult time to manage these groups if black had played •31-013 instead of at 016. This is shown in figure 4. It was fortunate for white that black selected 016.

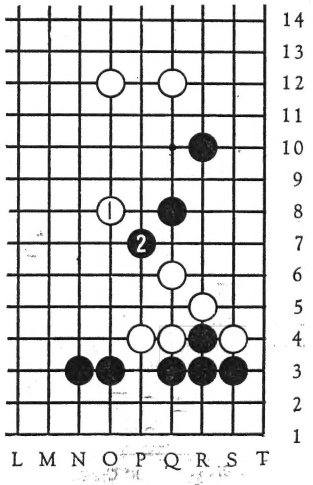


Figure 3

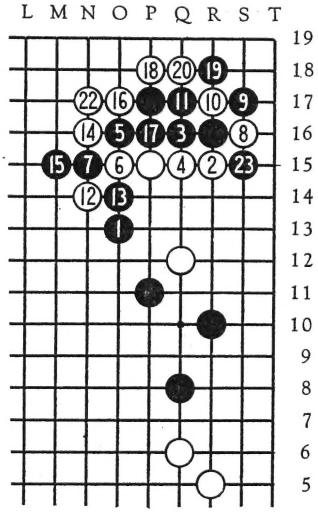


Figure 4

°42-°44-A. These look like good plays, but suppose white had played at the point of •47 in an attempt to take the side. T. That would be good, but then would play at B5 as shown in figure 5.

•47. With this play black had used a total of 1 hour and 38 minutes while white had used 1 hour and 54 minutes.

°48-T. This sequence was not very good for white. Better would have been M3 as shown in figure 6. •2 is important to safeguard against a white play at a. This is better for white than the main line of play.

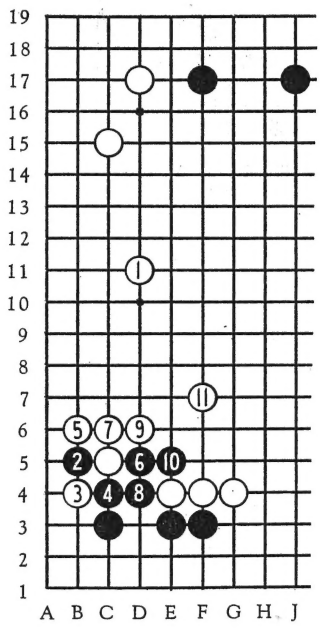


Figure 5

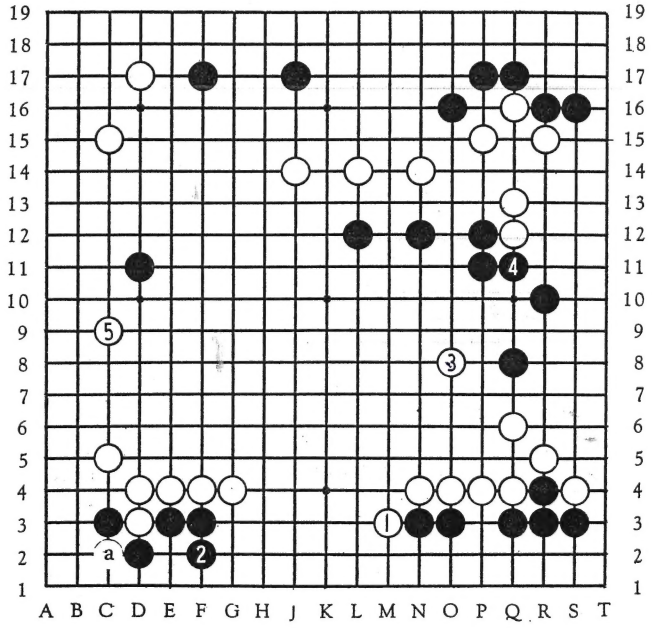


Figure 6

•49-A. Some professional players said that it would have been better for black to play at the point of °52. T. That is also good and in that case white would play °50-C2. However, the game as played is also good as white must answer •61. A. If white plays elsewhere on °62, then would black play at •1, figure 7. T. That is correct. When I played at °48 I did not think of having to play at °62. Therefore figure 6 is better.

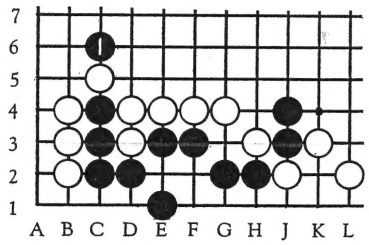
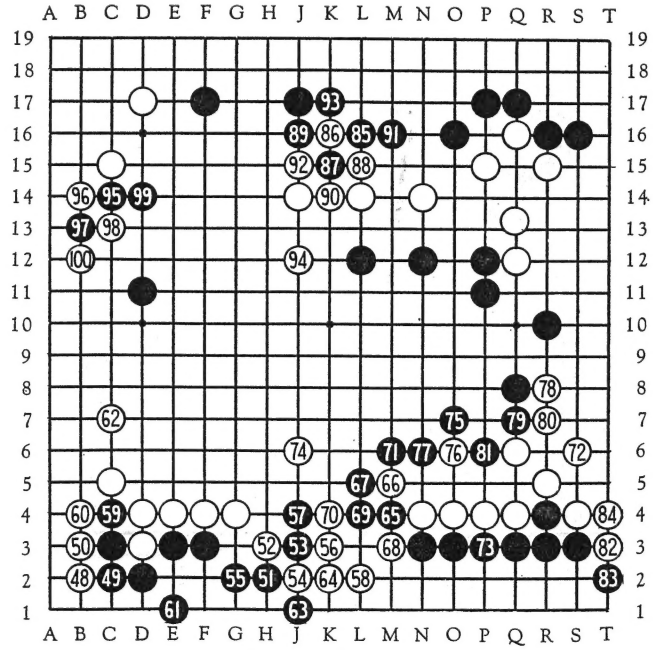


Figure 7

Black	White	Black	White
	48 B2	63 J1	64 K2
49 C2	50 B3	65 M4n	66 M5
51 H2	52 H3	67 L5n	68 M3
53 J3	54 J2	69 L4	70 K4
55 G2	56 K3	71 M6	72 S6n
57 J4	58 L2	73 P3	74 J6
59 C4	60 B4	75 O7	76 O6
61 E1	62 C7	77 N6	78 R8
		79 Q7	80 R7



48 - 100

•65-•67-A. It was said that the game is better for black after these plays.

°72-T. I agree with the above, therefore, white is desperate at °72.

•73-T. Instead of this black might have tried the ko at T4. This gives white a better chance than the play at P3. The line of figure 8 would probably follow. °8 finishes the ko and then the big question is whether or not white can save the group cut off by •9. If instead of •73-P3 black plays at •1-figure 9 he loses.

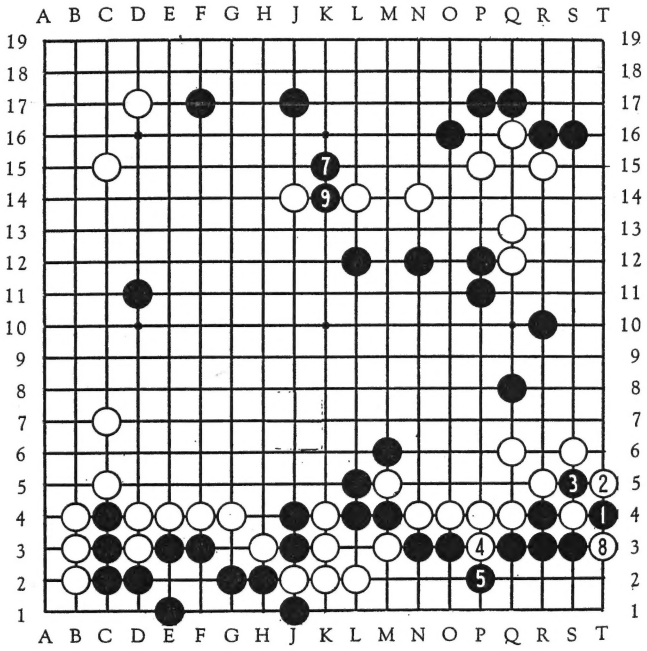


Figure 8

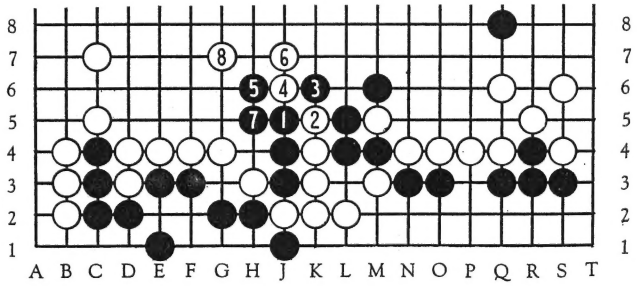


Figure 9

°82-T. I would like to have been able to play at some point around •85, but now a black play at T4 would be a hard blow for white at this stage. White spent 25 minutes on this play.

•85, which black spent 26 minutes on, was the sealed move ending play on the first day. White's clock showed

4 hours and 28 minutes, while black's showed 3 hours and 27 minutes. A. Who stands better at this point? T. I thought white was behind, but after a careful study I found that white is in not too bad shape.

°86-T. This is important, for if white had played elsewhere then •1 of figure 10 would have followed, which cuts off the white stones.

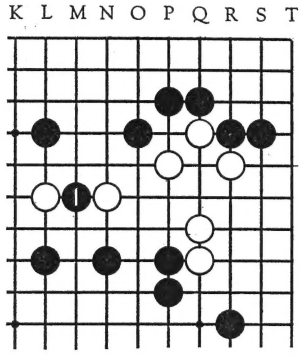


Figure 10

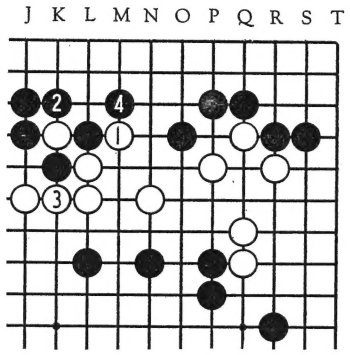


Figure 11

°90-T. Bad play. This should have been played at •91, but at the time I did not think that it made any difference. White must play at °1, fig. 11.

A. Suppose instead of •4 fig. 11, black plays the variation of figure 12. T. White can save the group around Q13. Figures 13 and 14 show two lines, which save these stones, as studied out by the amateur players.

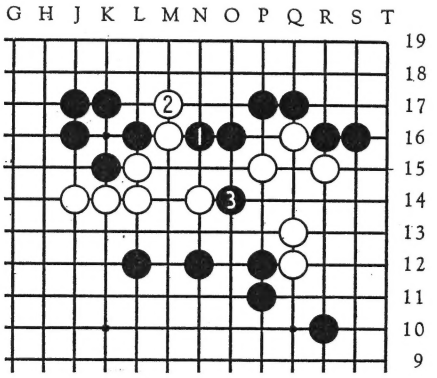


Figure 12

Black	White	Black	White
81 P6	82 T3n	91 M16	92 J15
83 T2	84 T4	93 K17	94 J12
85 L16n	86 K16n	95 C14n	96 B14
87 K15	88 L15	97 B13	98 C13
89 J16	90 K14n	99 D14	100 B12

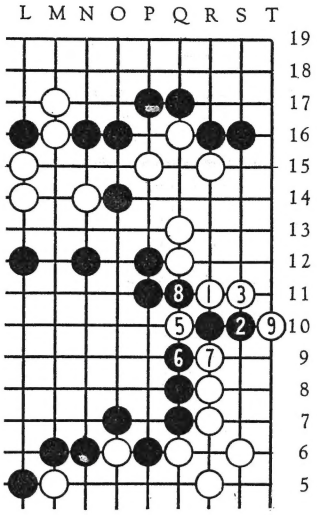


Figure 13

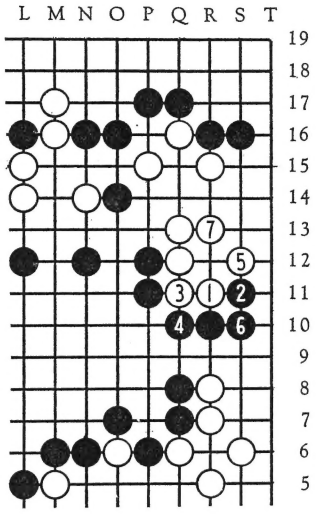


Figure 14

•95-•97-A. What about these plays? T. I expected the variation of fig. 15. After C14 the play through •105 is routine technique.

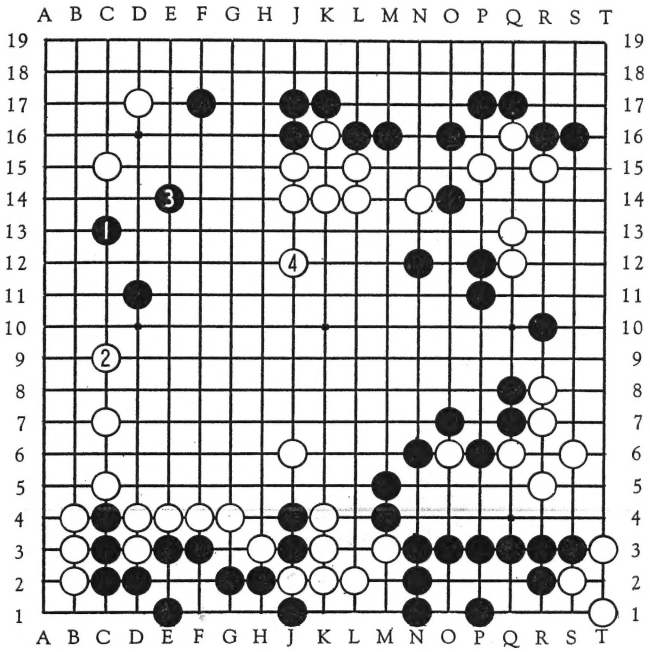


Figure 15

Black	White	Black	White
101 D13	102 A13	117 K12n	118 G14
103 D15	104 C16	119 H13	120 G10n
105 F15	106 K9n	121 G13	122 J13
107 O14n	108 O15	123 F13	124 H12
109 P14	110 N15	125 H9	126 J8
111 Q14	112 Q15	127 G8	128 L10
113 J11	114 H11	129 L11	130 E9n
115 J10	116 G12		

°106-A. Isn't this questionable

play? T. Right. If I had lost the game it would have been because of this play. A. In the opinion of one master °106-J10 would have been reasonable play, but white took a chance because he thought that he had a bad game. T. That is good judgement. I was afraid that black was going to be able to build a large territory in the center. Therefore I played the careless play at K9 to reduce black's territory.

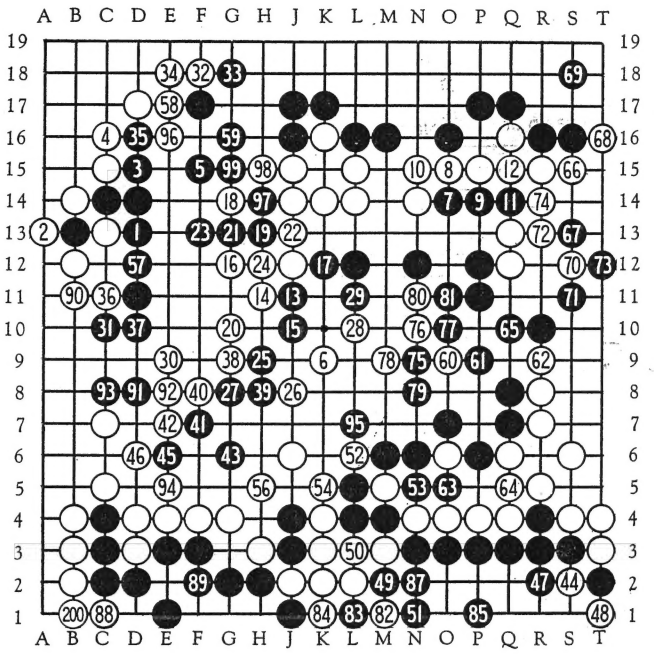
•107-•113-T. White's poor play at °106 allows these plays, which ruin white's game.

•117. Black spent 45 minutes on this play.

°120. White took 44 minutes here.

°130-A. This doesn't look like play. T. That's correct. The count if white had played °106 at J10 would be very close. The 2 black territories on the lower side and the white territory on the right side are about even. Black has about 30 points on the upper side and about 15 points in the center. White has almost the same amount of territory, including the 4-1/2 point komi, in the upper left corner and along the left side. After °106 of the main line black's invasion is too great and therefore I thought that I had lost the game.

White	Black	White	Black
131 C10	132 F18n	167 S13	168 T16
133 G18	134 E18n	169 S18	170 S12
135 D16n	136 C11n	171 S11	172 R13
137 D10n	138 G9	173 T12	174 R14
139 H8	140 F8	175 N9	176 N10
141 F7	142 E7	177 O10	178 M9
143 G6	144 S2	179 N8	180 N11
145 E6	146 D6	181 O11	182 **M1**
143 G6	144 S2	179 N8	180 N11
145 E6	146 D6	181 O11	182 M1
147 R2	148 T1	183 L1	184 K1
149 M2	150 L3	185 P1	186 M1
151 N1	152 L6	187 N2	188 C1
153 N5	154 K5	189 F2	190 B11
155 M5f	156 H5	191 D8	192 E8
157 D12	158 E17n	193 C8	194 E5
159 G16	160 O9	195 L7	196 E16
161 P9	162 R9	197 H14	198 H15
163 O5	164 Q5	199 G15	200 B1n
165 Q10	166 S15		



101-200

°132 - °134 - •135-A. °132 are big yose, but is •135 necessary? T. Yes. If black omits this then white would have played the line of figure 16 and black would have lost 3 stones.

•135-A. Then how about a black play at E8 as shown in figure 17? T. That is a strong play, but white has a bad game anyway. A. How about •1 of figure 18? T. This is a standard play. White would answer at °2.

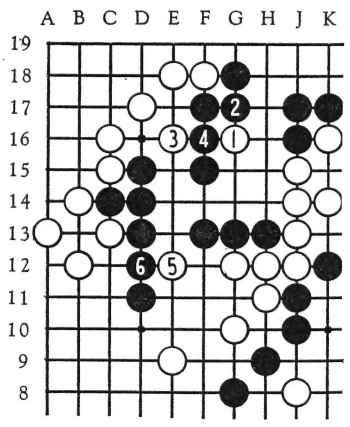


Figure 16

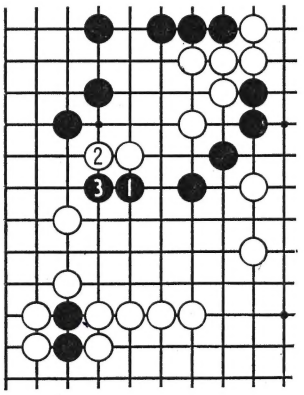


Figure 17

Continued on Page 64

ESSENTIAL TECHNIQUES OF GO

by Takao Matsuda, 5th Dan

Chapter IV: Application of the Direct Contact Form (Part 2)

The High Point Opening

Diagram 20 is an old joseki still liked by many for the beauty of its forcing sequence. •3-•5 illustrates the rule of "sacrificing with two stones." °14 is usually played immediately. This joseki is considered as being more or less even.

°4, diagram 21, initiates numerous variations in the so called avalanche joseki. °4 is counter to good form. The discovery of this play is attributed to an unknown amateur player. This explanation is plausible since a play such as °4 would intuitively be rejected by professional masters. °12 followed by °14 are key plays and the result is an even exchange.

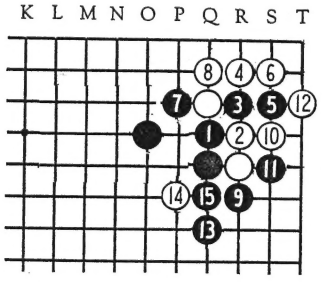


Diagram 20

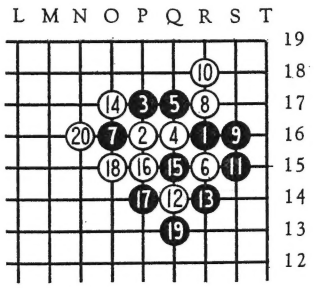


Diagram 21

•1, diagram 22, disregards correct basic form. After °4 the black stones are cramped and completely restricted in this corner. •1 should be played at a following the regular joseki.

Star Opening

The technique of °1-°3, diagram 23, is a standard line of play used to safeguard these white stones while retaining sente. •4 is the most widely used response, which follows the general rule of extending one of your own stones in a cross cut situation. The play through •10 is a standard joseki.

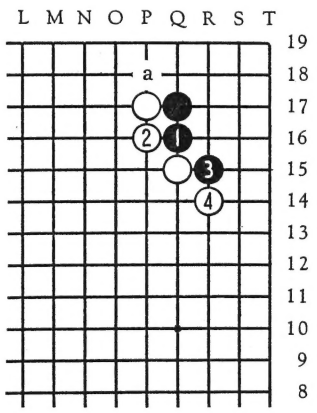


Diagram 22

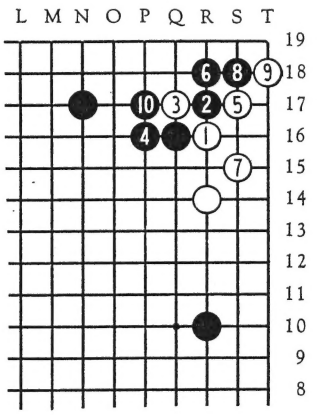


Diagram 23

•1, diagram 24, is properly played. This follows the general rule of leaning against the stronger of your opponent's stones in this situation.

A similar situation is shown in diagram 25 and here •1 is correct. Although •1-•3 increases the strength of the stronger white stone by allowing white to add the stone at °2, this is compensated for by the increased black pressure against the white stone on the right side.

Diagram 26 is an example of the complex situations that can develop from the use of the direct contact play. •2, which leans on the stronger side, is correct. °7 is not correct play, but allows black to make the mistake of answering at •8. Black is forced to defend with •10, •12, and •14, and

white makes a considerable gain with sente. Correct play for white is play °7 and the point of °9.

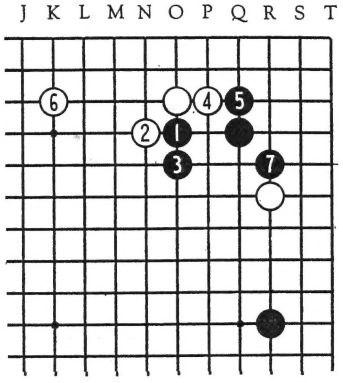


Diagram 24

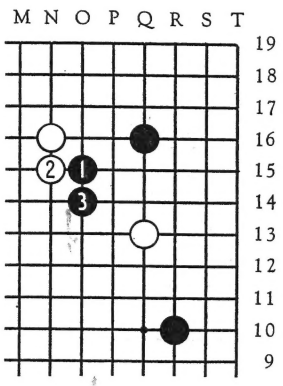


Diagram 25

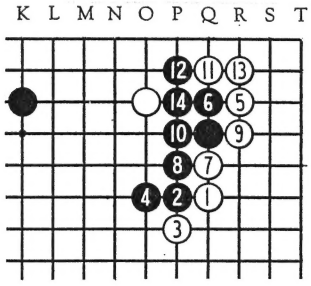


Diagram 26

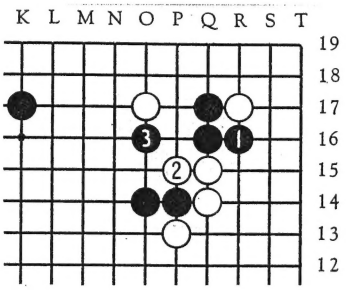


Diagram 27

Instead of •8, diagram 26, black's correct play is at •1, diagram 27. °3 is an excellent play and the result favors black.

•1, diagram 28, is a direct contact play, which lacks judgement. Black is trying to capture a stone, which white wants to sacrifice. °2 through °10 takes advantage of black's poor play and then turns •1 into a superfluous stone.

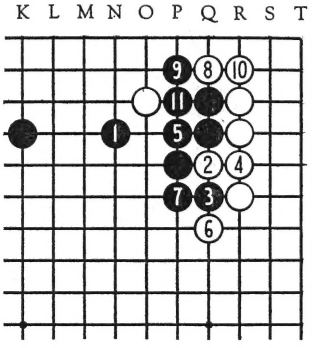


Diagram 28

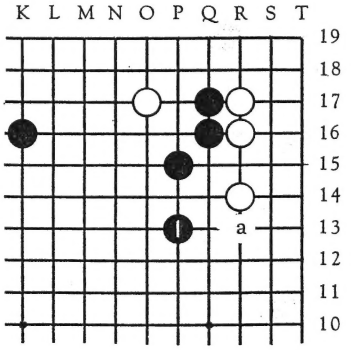


Diagram 29

Instead of Diagram 28 the correct line of play for black is at °1, Dia. 29. Thia has the grandeur of a much larger scope in planning. The immediate threat is to follow with a play at a, which forces white into a low position.

Invasion Tactics

°1-°5, diagram 30, illustrates an excellent use of basic form to invade black's numerically superior position. Black's responses are correct and maintain the threat of making white pay for this intrusion in black's area.

°3, diagram 31, is one of the standard invasions against this black position. •4-•6 is wrong. Although this is one of the basic forms, it is completely misapplied because it ignores the presence of the handicap stone at Q10 and nullifies its value.

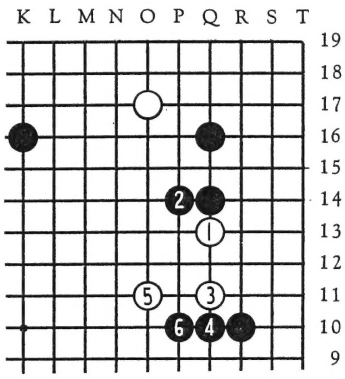


Diagram 30

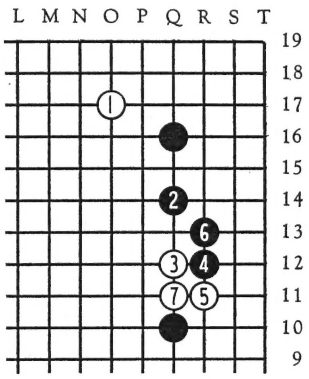


Diagram 31

•4-•10, diagram 32, connecting the black stones is a conservative line, but lacks spirit. White's diamond capture around P12 is known in theory to be worth 30 points.

The correct response to °3 is at •4 of diagram 33. Black is now in a good position to either attack °1 or °3. This line of play is consistent with the aggressive intent of •2.

•1, diagram 34, is a direct contact play, which is properly employed to cancel white's territory. This type of play, minimizing white's territorial gains is valid when a deeper in-

vasion is not possible, or unnecessary. The exchanges for both sides are standard plays.

°4, diagram 35, is another variation, which is often played and is a standard form. °5 is a good solid play.

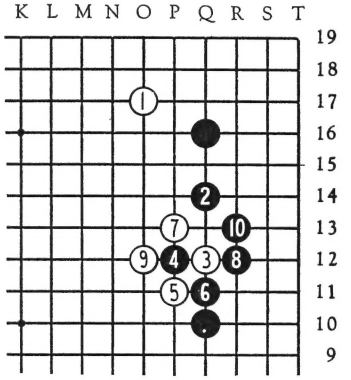


Diagram 32

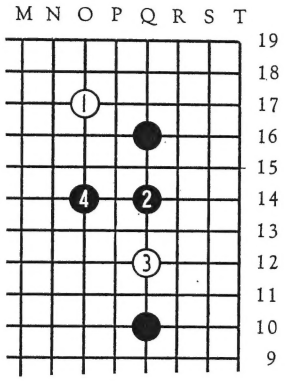


Diagram 33

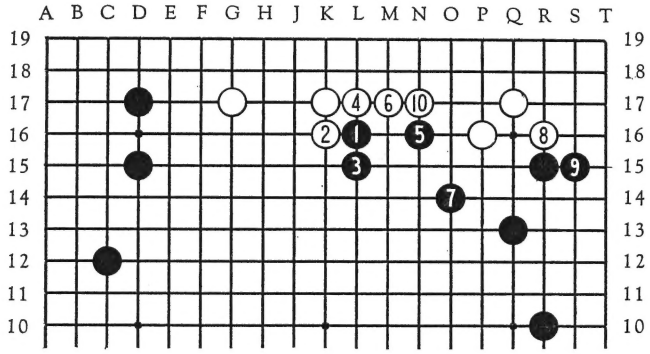


Diagram 34

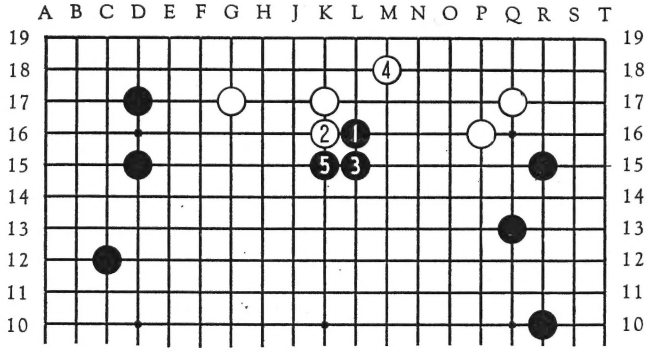


Diagram 35

Diagram 36 shows another variation. Black might also extend to the point of °5 instead of playing at °3.

In the position of diagram 37 the sequence of °1-°5 is balance and correct play.

°1 is not appropriate technique in the position of diagram 38. This would be correct if the stone at R12 had originally been played at a.

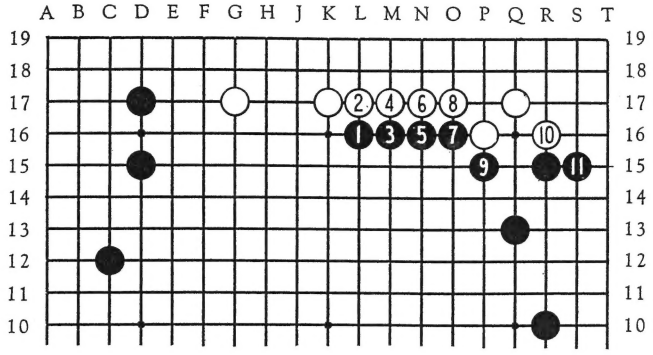


Diagram 36

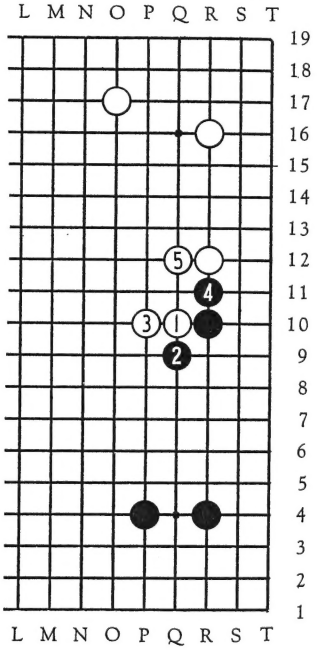


Diagram 37

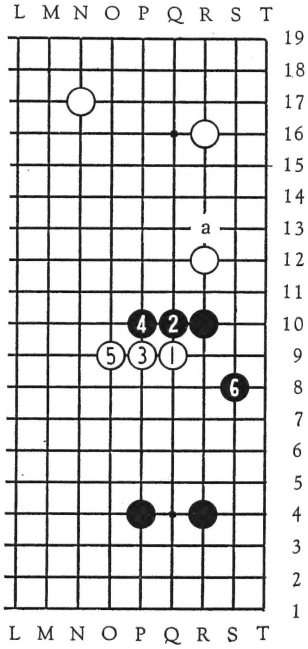


Diagram 38

°1, diagram 39, is an example of dextrous use of the direct contact play. If °1 had simply been played at a, the sequence of °b, °c, and °d would follow.

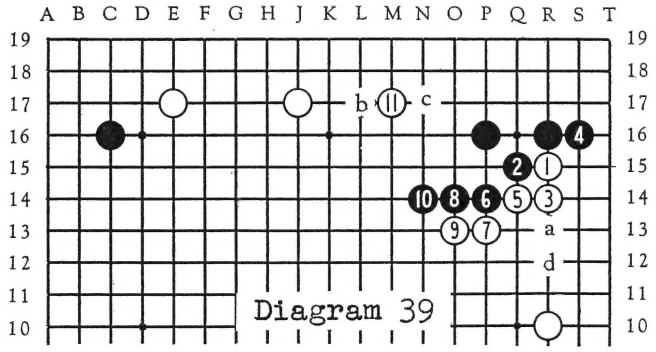


Diagram 39

Diagram 40 shows a game between Takagawa and Shimamura in the 11th Honinbo title match. The direct-contact play by Shimamura at °27 was de-

cisive in turning the tide of battle in favor of black. The aptness and the beauty of this play only becomes apparent on a full analysis. In examining the position prior to •27 it will be noted that white played a fast paced opening in contrast to black's emphasis on influence over the entire board. If this type of play continued white would have had every chance of pulling ahead of black. Black's strategic aim should be to utilize the strength of this influential structure.

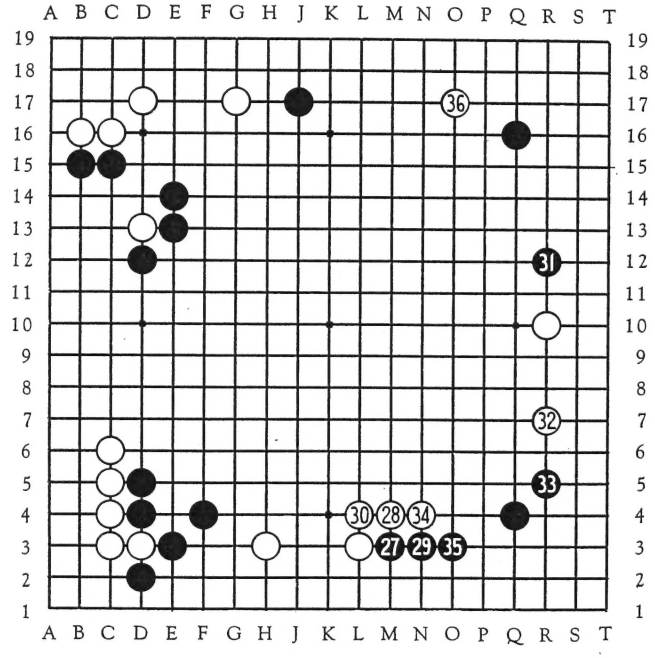


Diagram 40

Diagram 41 shows a standard sequence which might have been played instead of •27 of diagram 40. The difference becomes apparent when the two positions are compared.

Diagram 42 shows °28 of diagram 40 played at °2-M2. •3 can be played because •7 captures °4 in a ladder. When °8 threatens to dislodge this ladder •9 saves both the ladder and at the same time the corner.

Diagram 43 shows the line where white chooses to capture •3 with °6, and black can capture the white stone at L3 in a ladder. After °23 black can escape from the corner. If white plays at a, then black gets out by playing at b.

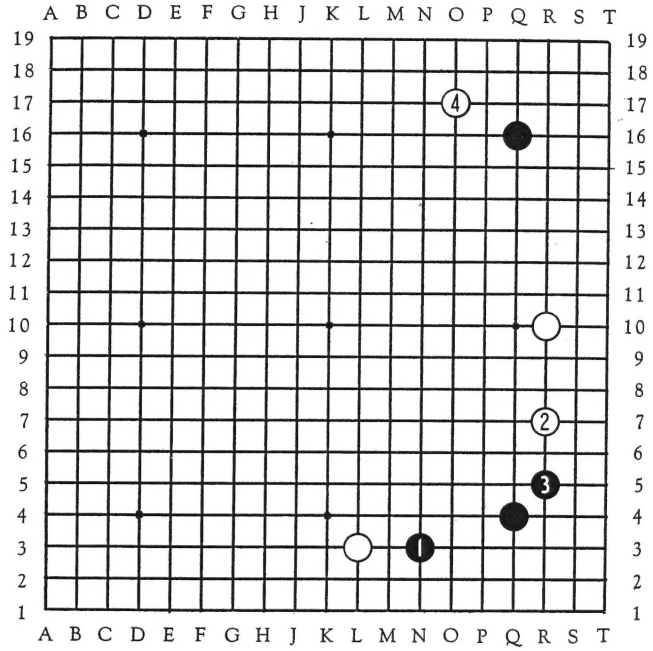


Diagram 41

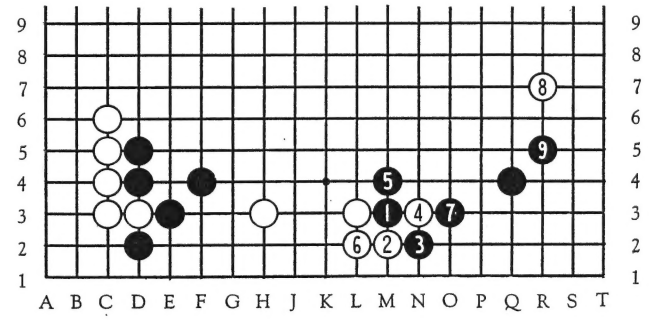


Diagram 42

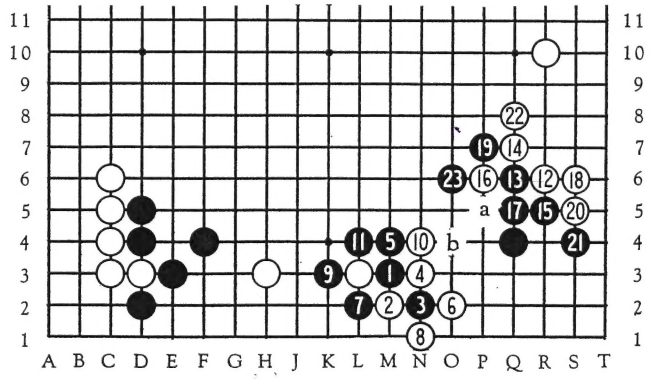
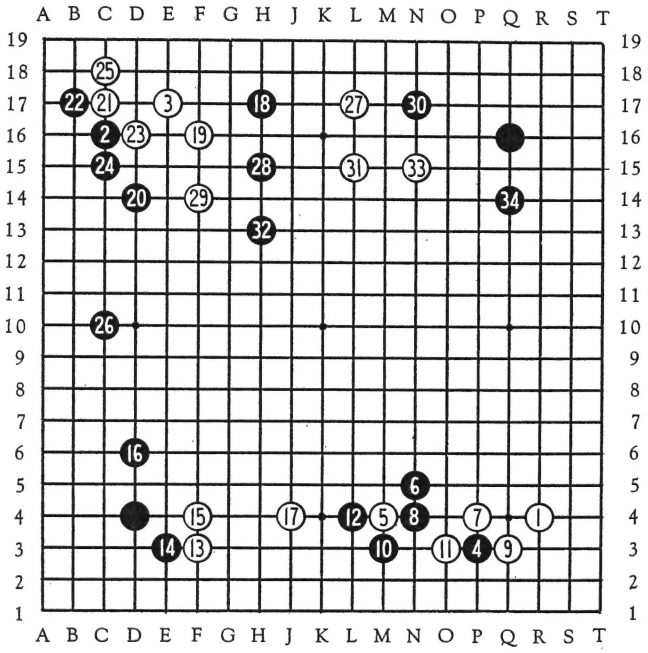


Diagram 43

TWO-STONE HANDICAP FUSEKI

By Minoru Kitani, 9th Dan

GAME VIII



With °3 and •4 each side approaches the enemy corner position. This has been considered standard play for many years.

°5, which is the high two skip pincer attack, is answered by •6 and the sequence through •12 is joseki.

°7. White can, of course, play at °1 figure 1 instead of at °7. After •6 white should answer at L7, black would reply at L8, and white should answer at K5. The resulting play will probably lead to a strong frontal fight. A less tense position would result from °7-a, figure 1, followed by a black play at G4.

•12 could also be used to connect at N3.

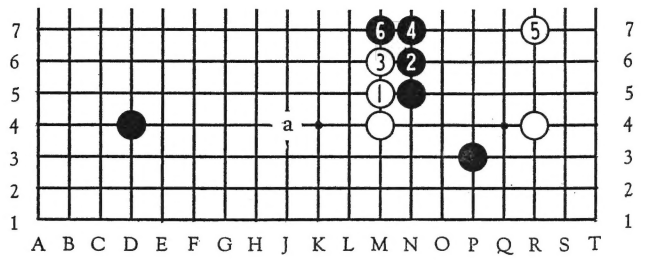


Figure 1

°13. If white fails to play at this point black should play at °1 figure 2 and black would have an excellent position. Black should gain more than white if white tries an invasion.

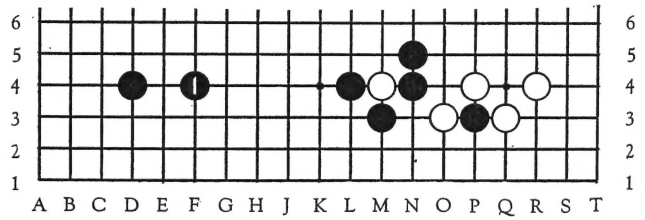


Figure 2

•14 is to black's advantage since white can only make a two line extension from the stones at °13-°15.

°17. If this played one line lower as shown in figure 3, then the black capping play at •1 is correct and leads white into trouble. Obviously a high play such as °17 invites trouble at the white base, but when one is faced with such a strong black formation on the right side, it is sensible to play very lightly.

In view of the above, why not play against the black corner from the other side as shown in figure 4? In answer to this black can correctly answer at •2 and •4 and black's advantage is clear.

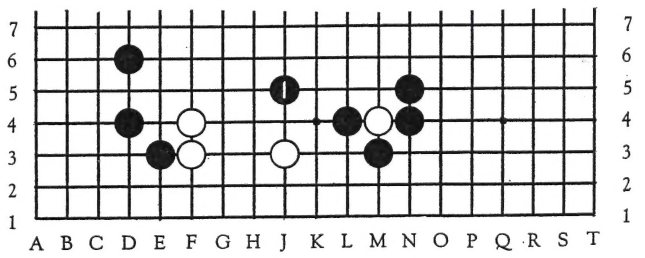


Figure 3

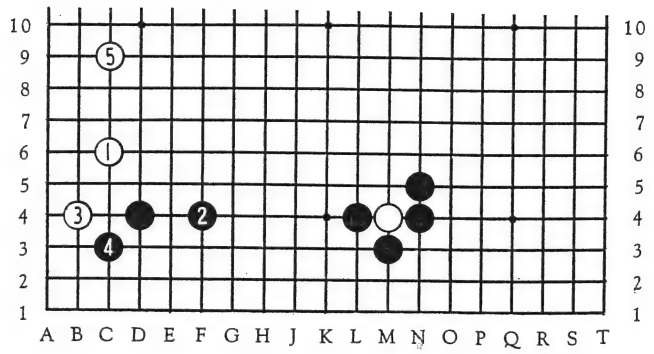


Figure 4

°19 is the usual reply to •18-H16. The form shown was purposely adopted by the author as this variation occurs occasionally in actual games.

•20. After this the joseki follows the line of play common to the two span high pincer joseki.

•24. If this is played at C18, the point of °25, white would answer by playing at the point of •24 and figure 5 would result. It is evident that this variation renders •20 useless.

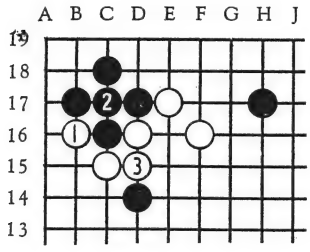


Figure 5

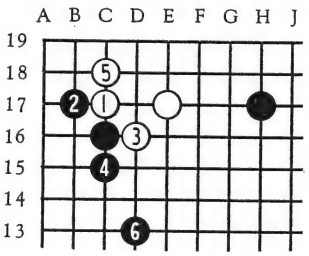


Figure 6

°25. If one compares the position of the game with the joseki of figure 6, where white touched at the 3-3 point without any preliminary moves, it will be noted that although •20 of the diagram is less effective than •6 of figure 6, white has added a stone at °19 which is not urgently required. It may be concluded that white is less satisfied with the resulting diagram position than is black.

•26. Black would like to be able to play at L17, but this would allow white the opportunity to play a wedge play around C10 and black's sphere of influence on the left side would disappear immediately. This is shown in figure 7 and 8. In figure 8 the upper left corner is menaced by white 2. It cannot be said that the resulting positions are particularly bad for black but the ensuing play will be complicated. °2 of figure 8 is a vital point as white's influence in the corner becomes pronounced especially when supplemented by white 19 of the dia.

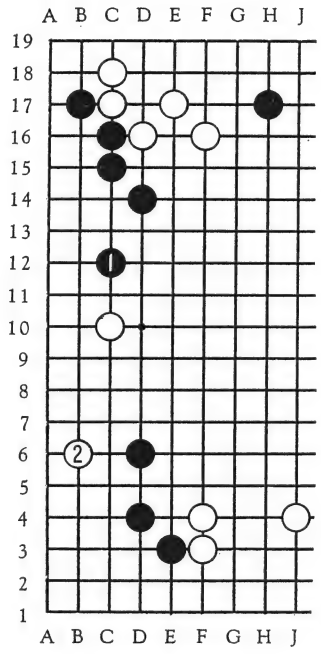


Figure 7

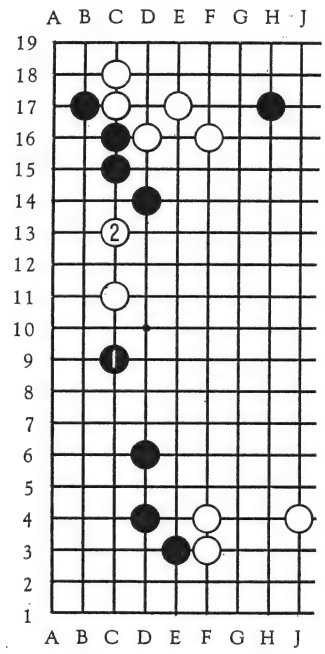


Figure 8

•28. This may also be played at •1 of figure 9 and it is clear that °2 by itself is not sufficient to prevent the black stone from escaping. Since •3 serves to reduce the influence of white along the lower right side this variation may be superior to the dia. This point should be considered along with the following explanation of °29.

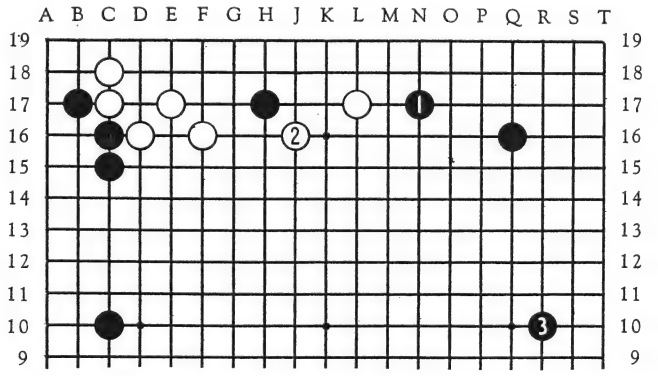


Figure 9

°29 appears to be a jump out play. However, since the white group in the upper left corner is safe even if °29 is not made, and since °29 would seem better played on the right side, there must be another reason for this.

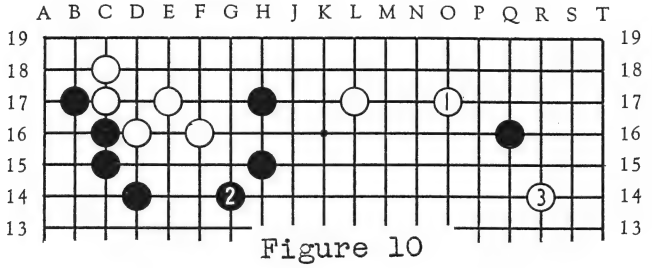


Figure 10

If instead of °29-F14 white plays against the corner as shown in figure 10 the resulting position would seem to offer white more possibilities than the diagram. Perhaps this line of play is better than the diagram. If black answers °1 with a play in the corner, then white could jump out to F14.

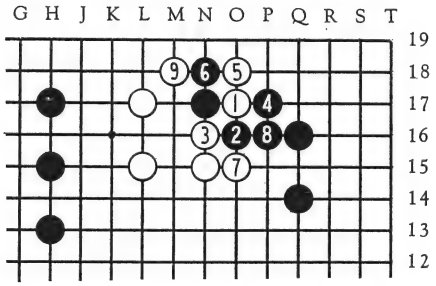


Figure 11

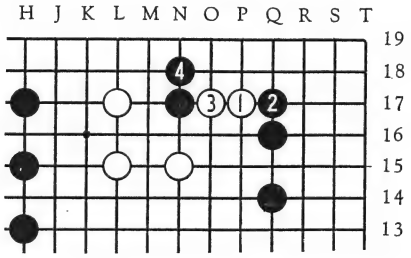


Figure 12

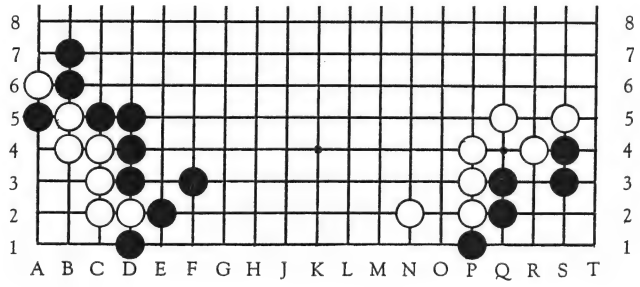
°33. After this there are many ways to squeeze the black formation as shown in figure 11.

The play at °1, figure 12, is not good. After •4 the black stones cannot be captured.

•34. After this an extension on the right side is the next most important play. In the resulting position black has no weaknesses and should have an easy game.

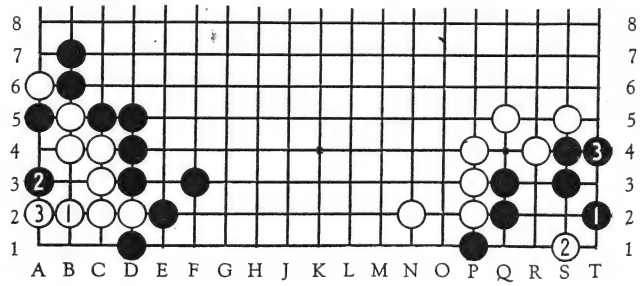
Mr. Sakai versus Mrs. Teddy Feldman. Mrs. Feldman's son Micah, who is 13 years old and ranked as a 3rd Kyu, is seated to her left. Readers will recognize Mr. Matsuda at Mr. Sakai's right. Standing behind Matsuda is Mr. Mitsuo Horiguchi 4th Dan and manager of the New York Nippon Club. Seated at Matsuda's left is Richard Bozulich, who is a 1st Kyu from San Francisco.

Problems



White to play and live.

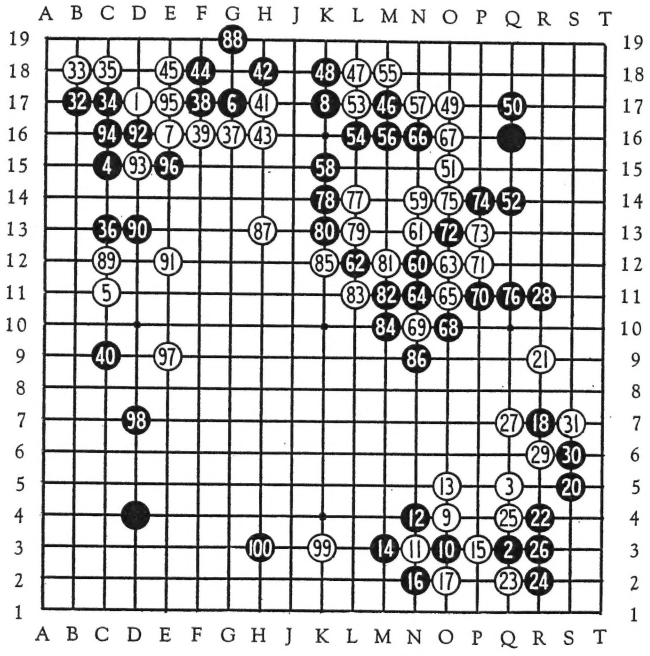
Black to play and live.



SAKAI VS MATSUDA

Last summer Mr. Taro Sakai, a professional 5th Dan of Nippon Kiin, of Nagoya, Japan visited New York for one week. This visit was in conjunction with a trip to Los Angeles marking the sister city relationship between that city and Nagoya. During his stay Mr. Sakai played the following game with Mr. Takao Matsuda amateur 5th Dan, who took two stones for a handicap. The comments are by Mr. Matsuda and are based on the comments made by Mr. Sakai after the game. The record of the game breaks off after •242. White won by six points.

1-100



19 Fills N3

°5 is a three skip pincer attack, which hints at a leisurely paced game.

•6-•8 is an old classical variation.

°9 was played without giving consideration to the ladder, which favors black. Figure 1 shows the proper technique if °3 can be captured in the ladder after •8. This line favors white.

The variation of figure 2 is usually played when the ladder is unfavorable for white. •6 avoids complexity. White 7 completes the capture since a white play at a can be considered as forcing.

°13. The play after this can lead into several "hamate" (traps) situations.

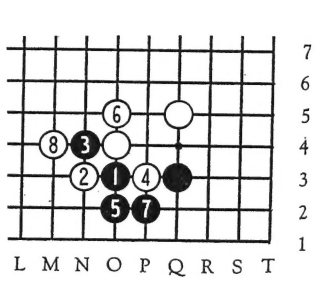


Figure 1

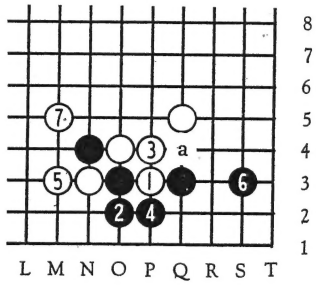


Figure 2

•14 is a play of maximum importance. Instead of this line black might have consider the variation of figure 3. However, this line is very poor amateurish technique. °10-°12 are the key plays, which crumble the poor black structure.

°15 is correct. If this is played at the point of •16 black has the opportunity to play many trap lines.

Figure 4 shows °15 played at the point of 16, that is N2. •2 falls into the simple trap set up by °1. The result after °9 favors white because of the large corner territory.

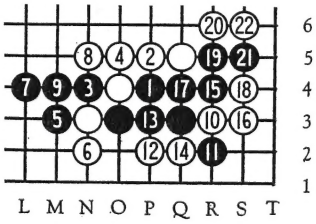


Figure 3

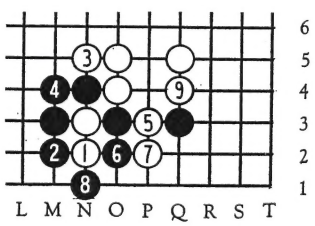


Figure 4

The variation of figure 5 shows the correct black response. •9 works because the sacrifice play at •13 forces white to make an extra play, allowing black to win this race. °1, figure 6, is necessary if this group is to avoid capture. °5 is an excellent play. After °13 and •14 the result can be considered as more or less even.

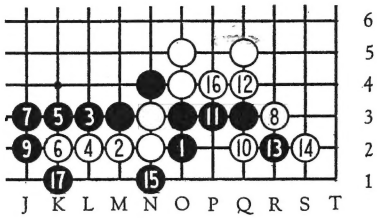


Figure 5

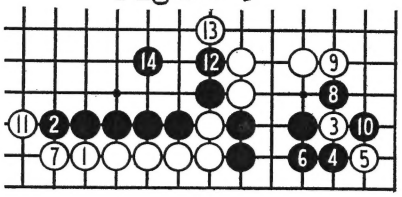


Figure 6

If instead of •6, figure 6, black plays at •1, figure 7, he is then caught in a white trap. °8 is an excellent play. °10-°12 are correct, for the black group now has no way to escape.

In figure 8 white plays at °2 instead of at °7, figure 6. This loses for white as the six stones die after black plays at H2.

•16 is correct. This should not be played at °17.

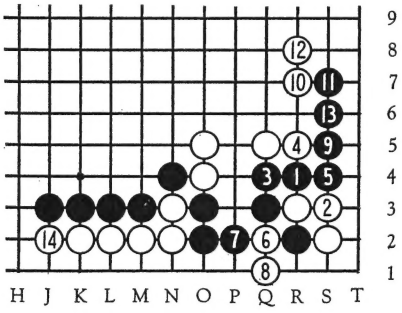
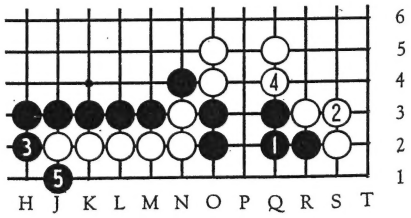


Figure 7

Figure 8



°17 is a maximum play.

•18 is an awkward play. Black 18 should have been played at •1, figure 9, and then black would fight the ko.

°21 is a strong counter play. If white had answered simply at •22, black would have extended one point above °21 and established an ideal position.

•32 is a key play in this area. This play establishes a base for this group and at the same time threatens the base of the °1-°7 stones.

•36 is correct. If black tries the line of figure 10 to get in •1 with sente, then white counters with °2 and gets to play at °8.

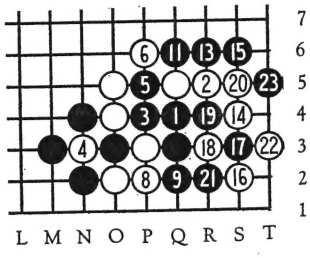


Figure 9

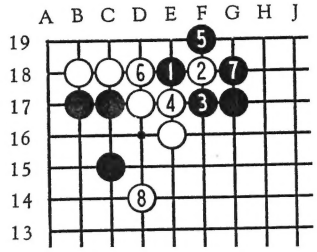


Figure 10

•44 defends and also prepares to cut at D18.

°45 defends against this cut.

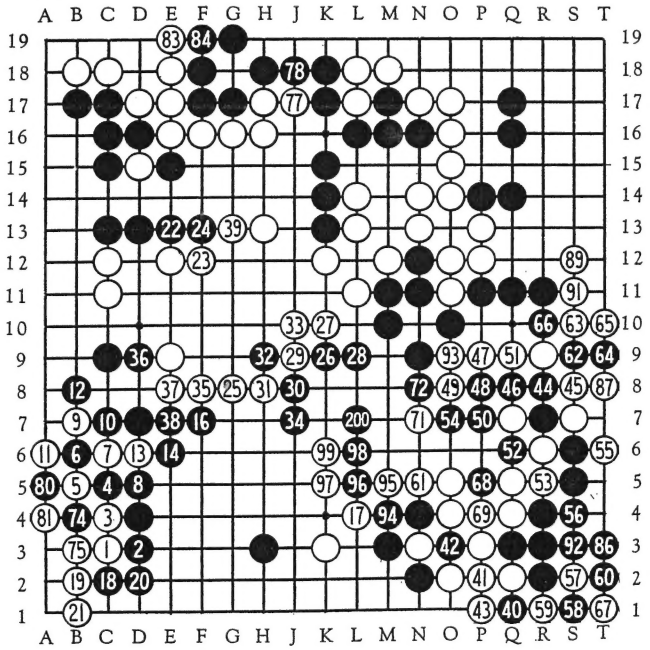
°47 is a key play against this structure and allows an easy invasion at °49.

•84 was forced. If black had captured the stone at °81, then white would capture the black stones by plays at the points of °83 and °85.

•98 is the standard response to the capping play at °97.

°101 is a timely invasion.

°15 B6. •70,•76,•82 and •90 at S1.
°73, °79, °85 at T1. •88 at S9.



101 - 200

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°113 is a poor play as black is able to play at •116, which threatens to jump into white's center territory.

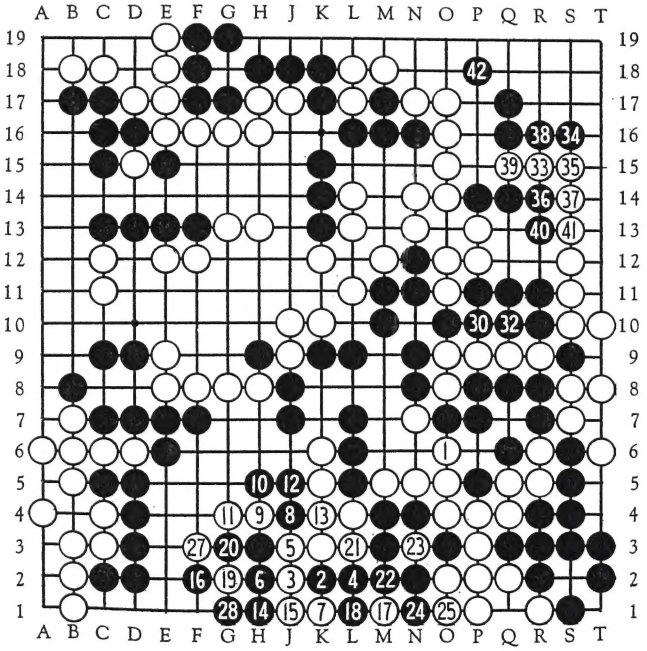
•140-•142-•144 are a related sequence of play.

°145-°147 make a last ditch counter attack which pays off.

•154 should have been played one point above °55 in order to force a response at T9.

°157 or °159 should have turned immediately at the point of °161.

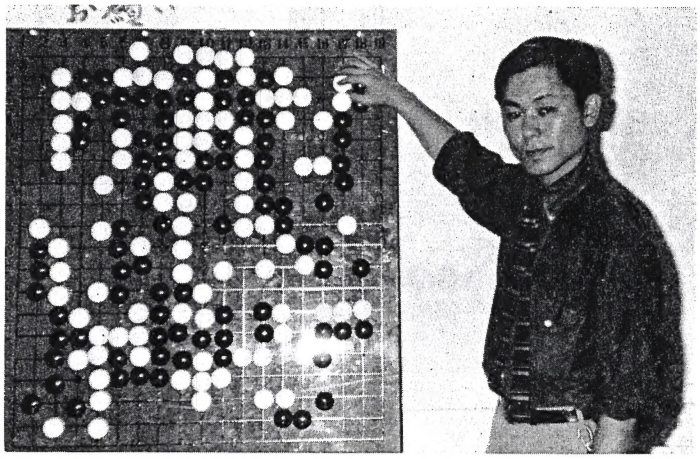
•158 or •160 should have taken advantage of °157 and °159 by playing at the point of °161.



101-242

•194 makes a desperate attempt to recoup the lost sustained after °193.

°233 gives white the edge necessary to win. If this play was simple played at •140, black plays °137 and the games becomes very close.



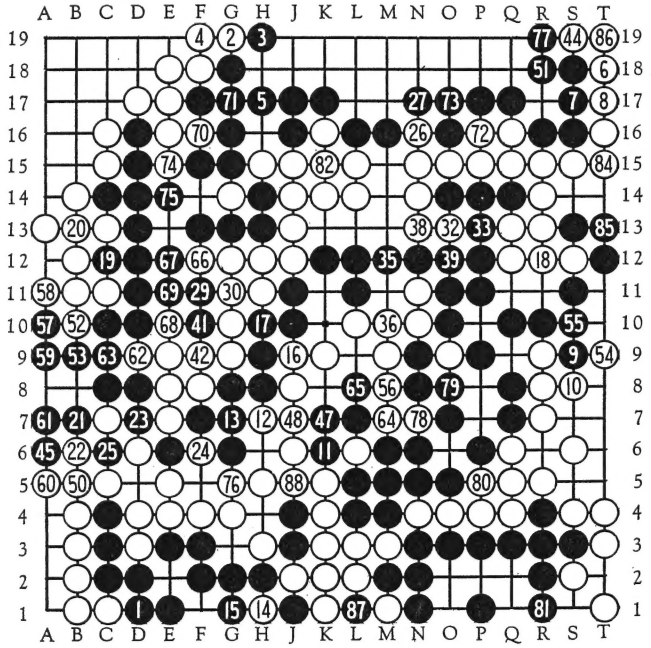
Mr. Takao Matsuda shown during one of his popular bi-monthly lectures. In these sessions Mr. Matsuda usually reviews a game between two Japanese Masters and covers some other topics, such as Joseki or invasion tactics, which are of interest to his students. Mr Matsuda is now offering a Go course by mail.

Continued from Page 53

°136-A. This looks like a good play. T. That's right. This is the only play which has any hope of saving white's losing game.

°137-A. I read in the newspaper that this play should have been the cut at C17. T. Right. This was a big mistake on black's part. The line of figure 19 gains two points for black and thus he might have won the game. However, correct play for white would have been to play at °158 before playing °136. A. Why didn't white make this play first. T. Well I was thinking about an invasion at H18. White was lucky to be able to get this play in.

°158-T. After this I was confident of victory.



201-290

°200-T. After this white has no chance of winning.

°211-T. It would have been somewhat better for black to play at the point of °218. This is shown as °1 of figure 20. White would then play at °2 and try the ko fight. In any event I don't believe that black has any chance of being able to win at this point. A lucky win for me!

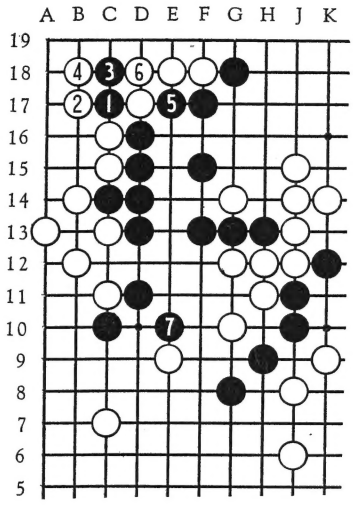


Figure 18

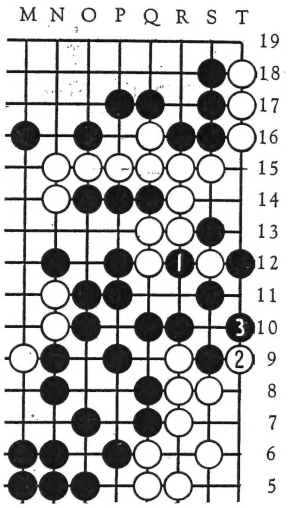


Figure 19

IN MEMORIAM

KARL DAVIS ROBINSON, dean of American Go players and President Emeritus of the American Go Association, died on March 22 1961 at the age of 76 after a long period of ill-health.

Professionally, Mr Robinson specialized in the graphic arts, and the American Go Journal owes much to his skills in this field.

Karl became interested in Go after reading Arthur Smith's book in 1911. In 1934 he helped to found the American Go Association, and became Chairman of its Rules and Tournaments Committee. In 1949 he took a leading part in re-vitalizing this Association and beginning the publication of the Journal, and was our President for several years. For many years, collaborating with Dr John Olmsted, he worked on the development of a logical set of rules for the game, which we hope someday to see printed. His many services to the game were recognized by Nippon Kiin with a Shodan award in 1953.

American Go players, and those Japanese who knew him, loved and will long remember Karl Davis Robinson for his brave optimism, his unfailing courtesy, and his capacity for forming abiding friendships.